MUSICAL COMMENT.

A NEW OPERETTA, "THE WIZARD OF THE NILE"-COMING ORCHESTRAL CON-CERTS-ANNOUNCEMENTS

At Pittsburg to-morrow evening a new operetta for which Harry B. Smith wrote the words and Victor Herbert the music, is to have its first official performance. This statement requires an explanation to be understood by the non-professional pubor rather to avoid being set down hastily as an untruth. Doubtless there are a great many people who know that most dramas, spoken as well as and go hence to conquer the American stage are "ried on" in other places before they see the stage lamps here. Experimental representations are neces for authors, stage managers and performers. and such representations can generally be undertaken elsewhere more advantageously from a financia in question, which is called "The Wizard of the



HARRY B. SMITH. Mile," is a case in point. It will not reach New-York for more than a month to come, and even the Pittsburg performance will only be its first in Pickwickian sense, for the trying on process gan some days ago in Wilkesbarre. The matter began some days ago in Wilkesbarre. is of no consequence, except for the sake of con-serving the eternal verities of history, always a matter of anxiety to The Tribune, as everybody knows who reads its musical and dramatic columns. Such anxiety, moreover, is well bestowed on a thing of so much pith and moment as a new operetta, and hence the present effort to let The Pribune's readers know all about the operatta before it reaches New-York. It is evident from of tentative study of it that in "The Wizard of the Nile" Messrs. Smith and Herbert have tried to create an operatta which shall be "funny without being vulgar," as somebody once remarked of Mr. Tree's Hamlet. It being a strong conviction in ninds of operetta writers that the public pre fer things that are vulgar without being funny here an opportunity to admire the courage of the collaborators in the new piece, and in case the admiration may be the greater since Mr. ith recently confessed privately to a friend that the had observed that almost the only things at which the public will laugh are those for which the newspaper critics vivisect the librettist. A man who believes that must surely fancy himself in a quandary whenever he attempts to write an operetta book, but perhaps 'The Wizard of the Nile' will convince him that he has been guilty of a too hasty generalization. Such a consummation is at least much to be hoped. Certain it seems that in his new operetta Mr. Smith has abandoned the -melodramatic story which is the basis of the books written for Mr. De Koven. He has tried to write what in England is called a comic opera, and to avoid an excess of the cheap burlesque with hich in some other works he threw a sop to the gallery Cerberus.

The story of "The Wizard of the Nile" narrate the adventures of Kibosh, a wandering necro-mancer, who is making a professional tour of The scene is laid in that country during the youth of Cleopatra. It appears that Ptolemy, King of Egypt, has invested the royal surplus in desert lands in and adjacent to Egypt. He has who has predicted that the next annual overflow of the Nile will be of such unusual magnitude as bly go by contraries, and, in this case, instead of an unusual overflow of the Nile there is none at ill and a drouth results. As a penalty for his un lucky prophecy Cheops is to be beheaded amid the rejoicings of a thirsty populace. The peripatetic weather sharp is the least disturbed of all the people of the story in contemplation of the misfortune which seems to have overtaken him. delightfully optimistic in his philosophy, and relates his reasons for being pleased at the prospect immediate decapitation in a song with this refrain:

So I quip and I quaff and I laugh.
I am 100 very merry by half.
Why, being beheaded
Is not to be dreaded;
'Tis subject for cheerlest chaff.

In fact, he seems to enjoy the last moments of his life a great deal more than the great Pharaoh who has doomed him to death enjoys any of his. for Ptolemy is a sadly henpecked tyrant, under the thumb of the New Woman as she is supposed to have existed in ancient Egypt.



makes his entrance pompously enough to the music of an Egyptian march, but is promptly curbed in his attempted braggadocio by Simoona, his wife, their duet beginning thus:

Ptolemy—I am the ruler of the whole Egyptian nation.

Simoona—Excuse me, my dear, but you can't rule me.

Ptolemy—I hold the world in despotic subjugation.

Simoona—Just make an exception, my dear, of me. Ptolemy-I wield a power that is boldly tyrannic.
I have a temper that's simply satanic.
Simoona-But when I appear he falls into a

He may rule the world; but he's ruled by me.

In the midst of the festivities attending the exe cution, it is announced that the barge of Cleo-patra is approaching. The barge appears, but in-stend of Cleopatra it contains the tramp magician Kibosh, who had appropriated the barge when Cleopatra and her maids left it for the purpose of gathering love. When Kibosh, being the chief fungathering lotos lilles. Kibosh, being the chief funmaker of the piece (the part will be played by Frank Daniels), of course has an entrance song with which he tells what manner of man he is,

I'm a marvellous magician
Of the greatest erudition.
And the people come by thousands
When I give an exhibition.
I'm a necromancing fakir;
In black magic a creator,
And I am a record-breaker.
As a prestidigitator, etc.

Notwithstanding all of which he and his factorum Abydos are sentenced to have their heads cut off for stealing Cleopatra's private yacht. Ptolemy's love for decapitations appears to be as eager as the Mikado's in Gilbert and Sullivan's operetta. As the axe is about to fall upon Kibosh's neck he says regretfully that with him perishes the great for causing the Nile to overflow. Ptolemy stops the execution just in time and begs Kibosh to try his magic upon the sacred river. If he succeeds in effecting the inundation Kibosh is to be loaded with honors and is to marry the Princess Cleopatra who is at present a young girl who has hever heard of love. It may be objected that Cleohever heard of love. It may be objected that age; The Symphony Society will give five instead of patra heard of love at an extremely tender age;

but there must have been some time when she was ocent regarding the subject, and this time, says the author, is the particular one chosen. Lest any one, too familiar with history, should doubt the ignorance of Cleopatra in affairs of the heart, a chorus of her maids of honor offer the information that she is purer, whiter and fairer than the lotus lily, and the princess herself gives melodious expression to her unsophistication in a song which ends with the refrain:

Nature's song is of a dream,
Strange unto my mind.
What's the meaning of the theme?
That I cannot find.
Tell me, bees and breeze and trees,
Tell a maiden, if you please,
What it is you're singing.

Cleopatra and her maids enter twining garlands of lotus blossoms, and Kibosh is introduced to the Princess as a possible husband. A King's daughter can be made love to only in the presence of witnesses, and Kibosh is placed in an embarrassing position; he must make love to a girl who never heard of love, and that, too, in the presence of the entire Court. After this trying ordeal, Kibosh is requested to make good his assertion that he could cause the overflow of the Nile. As he is an abso lute charlatan, he tries to postpone the affair; but is forced to the proof of his powers. Accordingly he goes through a scene of incantation exhorting the Nile to rise, but feeling all the while that his efforts are hopeless and his doom certain. To astonishment, however, his hocus-pocus is followed by signs of approaching inundation. It is mere coincidence, but Kibosh takes all the credit to himself and demands the hand of Cleopatra. The act ends as Kibosh and the Princess are borne in triumph to the Royal Palace amid general rejoicings. Incidental to the main story is a sub-plot concerning the love of Ptarmigan, Cleopatra's music teacher, for his royal pupil. She makes a compromise between her curiosity and her dignity and allows him to love her on the even days of the month, while on the odd days he must keep his place as singing teacher. Further complications result from the fact that Abydos, Kibosh's Greek servant, also falls in love with the irresistible Cleo-

In the second act it appears that instead of a decent overflow, the Nile has so flooded the country that the population has taken to living on the roofs. The scene is the roof of the Royal Palace, and Ptolemy and his Court are suffering from colds as the result of the flood. Instead of marrying Kibosh to Cleopatra, he is to be executed for overdoing the Nile rising; but he cannot be found. Finally he appears in a small boat and takes refuge in the top of a palm tree near the palace roof Here he is captured and ingenious tortures are dediscloses the plan of Cleopatra to elope with her music teacher. The announcement is then made that the unusual flood has fertilized the desert lands bought by the King. The royal land speculation is a success and Kibosh demands Cleopatra hand as his reward. Kibosh is loaded with un-



FRANK DANIELS.

comfortable honors. Abydos, furiously jealous, causes an explosion a ng Kibosh's magic paraphernalia, the Queen's apartments are wrecked, and Kibosh, charged with this mischief, is stripped of his honors and sentenced to be walled up alive in a pyramid. Ptarmigan, for planning the elope ment, is doomed to be one of the slaves employed to wall him up. In this act a serenade by the to fertilize the dezert. Cheops's prophesies invaria- pages of Cleopatra (female chorus) is likely to be one of the most popular numbers in the opera:

At dawn the song bird sings to the flower.
And the waking sunbeams sing to the sea;
At dawn young blossoms sing to the shower,
And I come to sing of my love to thee.
My love awake, my love arise.
A truce to dreaming, dear, I pray;
Come, with the glory of thine eyes
Lend brightness to the coming day.

To which appeal Cleopatra kindly replies: I will awaken, as you say: I gladly do as you suggest; And to enhance the orb of day These eyes of mine shall do their best.

In the act there are also a quartet ("When Sitting Alone at Eventide"), a duet for Cleopatra and Ptarmigan, two comic songs for Kibosh, a madrigal, a song for Cleopatra, and a finale which is rather long and full of contrasting effects.

In the third act the interior of a pyramid is shown; the stone-cutters are preparing to imprison Kibosh. Ptarmigan is one of the slaves. Cicopatra comes to tell him that at last she knows what love is. He is overloyed, thinking that he is the object of this newly discovered passion; but the Princess produces a medallion of Marc Antony. She has fallen in love with the picture and feels that this Mr. Antony, though at present a stranger, is her affinity. A duet follows in which Cleopatra compares the portrait with Piarmigan to the latter's lisadvantage. Abydos and the royal pages appear and take the places of the mummles in the pyramid. It is their intention to effect the release of Kibosh after frightening him. Kibosh enters with Ptolemy who comes to gloat over his captive. Ptolemy remains too long, and when he attempts to depart, finds that the entrance is sealed. walled up with his victim. A humorous scene follows, in which the pages terrify the two prisoners, and an echo song in this situation is one of the best numbers in the opera. As Kibosh and Ptolemy are in the lowest depths of despair, the stone-cut-ters are heard at work without. The King's absence has been noted and the courtiers have returned to find him. After having learned how unpleasant it is to be walled up in a pyramid, Ptolemy pardons Kibosh, who with Abydos resumes his professional tour. Cleopatra declares that she will go to Rome to find the original of the miniature (Marc Antony), but meanwhile Ptarmigan may teach her love songs on the even days of the

As has already been intimated in this journal, the coming concert season promises to rival the oper-atic in the number and variety of performances. The two leading orchestral societies have just issued their programmes. The Philharmonic, under the direction of Mr. Anton Seidl, will give six evening concerts and the same number of afternoon public rehearsals as usual, the dates being

Ondricek, the Bohemian violinist, will play at the first rehearsal and concert for the first time in America. The second concert will celebrate the one-hundred-and-twenty-fifth anniversary of Beethoven's birth; Mrs. Fanny Bloomfield Zeissler will play. Mrs. de Vere-Saplo will sing, and all the music will be Beethoven's. M. Sauret will play at the third rehearsal and concert. The symphonies which will be played are Schumann's first, Schu-Dvorak's fourth, Tschalkowsky's fourth and Beethoven's seventh and ninth, the latter being played at the last concert, which will fall on the fiftleth anniversary of its first per formance in America. The novelties to be brought forward are an orchestral rondo, "Till Eulen-spiegel," by Richard Strauss; G. W. Chadwick's overture, "Melpomene"; an overture, "From the overture, "Me.pomene , an overture, "From the Scotch Highlands," No. 4, by F. Lamond, and the pantomime music from "Hänsel und Grete." Sub-scribers of last season may renew their subscrip-tions at the box office of the Philharmonic Society, at Carnegie Hall (main entrance to the right), from Monday, October 21, until Saturday, October 26 inclusive, between the hours of 9 a. m. and 5 p. m. On and after Monday, October 28, unclaimed seats and boxes will be sold to new subscribers.

six evening concerts, with the usual preparatory afternoons. These are the dates:

The December concert will be omitted because of the absence of Mr. Damrosch and his band with the opera company. For the second concert a conductor will be especially engaged. The golo pe formers who have been engaged thus far are Mrs. de Vere-Sapio; Frau Termina, of the Wagner Opera Company; M. Marsick, violin, and Rafael Joseffy. who will play Brahms's second concerto at a con-cert not indicated in the prospectus. The programme will include the following works:

Beethoven, symphony No. 2, "Erolca"; Brahms, symphony, No. 4; Brahms, piano concerto, No. 2; Lalo, violin concerto; Moszkowski, suite 2; Rameau, bailet suite from "Acante et Cephisse" (751), funsette, "Rizaudon et Menuet, givotte), first time: Saint-Saens, "La Jeunesse d'Hercule"; Smetana, overture to "The Bartered Bride"; Richard Strauss, prelude to Act I. "Guntram"; prelude to Act II. "Guntr

Subscribers of last season may renew their subscriptions at the ticket office of Carnegie Hall from Monday, October 14, until Saturday, October 19, inclusive. The ticket office will be open from 9 a. m. until 5 p. m. On and after Tuesday, October 22, unclaimed seats will be sold to new subscribers.

The last half of the month of March will be enlivened by seven concerts by the Chicago Orchestra, under the direction of Theodore Thomas. These concerts will take place at the Metropolitan Opera House, and would-be subscribers have been invited to communicate with Schuberth & Co., Union Square. Mr. Thomas's orchestra will number eighty men, and a guaranty fund of \$14,000 has been raised to insure the financial outcome of the enterprise, which is in the hands of Mr. Thomas's manager, Miss Anna Millar. At two of the concerts Mr Rafael Joseffy will play, or at least so it is said. One of his numbers will be Brahms's second concerto, which is also announced by the Symphony Society. The guaranters of the concerts F. G. Shaw, H. O. Havemeyer, Charles F. McKim, Stanford White, E. Naumburg, E. Francis Hyde, P. N. Goddard, Rudolph and G. Schirmer, Charles T. Barney, Henry Seligman, Seth Low, H. G. Mar-quand, Spencer Trask, B. T. Frothingham, George Foster Peabody, S. Neustadt, George Ehret, William Steinway and J. Greenough.

Mr. Walter Damrosch will conduct the first Sunday Popular Concert at Carnegie Hall next Sunday. October 6, when the Symphony Orchestra will play. and the soloists will be Miss Lillian Blauvelt, soprano, and Eduard Remenyi, violinist. The programme will include the march from "Aida," the prelude from Leoncavallo's "I Pagliacci," overture by Ambroise Thomas, "Le Carnaval de Venise." Tschalkowsky's "Nut-Cracker" suite, a pastorale by Boccherini, a carsonetta by Godard, both for string orchestra, and Spanish dances from Moszkowski's "Boabdil." Miss Blauvelt will sing Moszkowalis "Boabell." Miss Hauvelt will sing the waitz from "Romeo and Juliet," and the bird song from "I Pagliacci," Remenyi will play the Bruch concerto, Mendelssohn's "Spring Song," and a zapateado by Sarasate. The sale of seats will commence Wednesday morning at the box office of Carnegie Hall. Popular prices will prevail, and there will be 1,600 seats at twenty-five cents.

Following is the programme of the concert to be given in the Amphitheatre of the Madison Square Garden this evening under the direction of Mr

Adolph Neuendorff:
Beethoven, overture, "Leonore" (No. 3 in C), orchestra: Beethoven, scena and aria, "Ah Perido."
Mme. von Januschowsky; Mozart, overture, "Don Giovanni," orchestra; Mozart, aria for tenor, "Don Giovanni," Barron Berthald; Wagner, overture, "Tannhäuser," orchestra: Wagner, aria of Elizabeth, "Tannhäuser," Mme. Januschowsky; Wagner, duct, Elizabeth and Tannhäuser, Mme. von Januschowsky and Barron Berthald; Humperdinck, fantasy, "Hänsel und Grete;" orchestra; Marschner, aria from "Hans Helling," William Mertens; Liszt, two songs, (a) "Loreley," (b) "In Liebeslust, "Mme. von Januschowsky: Liszt, symphonic poem, "Les Préludes," orchestra.

A new choral society, interested especially in the production of oratories, is about to be manner as possible, with the best solo, choral and orchestral forces obtainable. Three concerts will be given the coming season. Many influential people in Harlem are interested in the undertaking, which bids fair to exert a powerful influence upon local musical development. The society will be under the musical direction of Samuel A. Baldwin, late director of the choral associations of St. Paul and Minneapolis. Mr. Baldwin is well known as a successful choral conductor. A meeting of singers will be held at St. Paul's Reformed Church, One-hundred-and-forty-sixth-st. and Third-ave., on Monday evening, September 30, for the purpose of forming a choral society.

Mme. Bloomfield-Zeissier has been spending of the days in New-York. Her first concert this sea son will take place here in October, when she will play Schumann's concerto, Rubinstein's D minor and the Litolff scherzo.

Ondricek's local engagements up to Christmas are as follows: New-York Philharmonic, November 16; Seldi Society, Brooklyn, November 19; Metropolitan Opera House, November 24; Metropolitan Opera House, December 16; Metropolitan Opera House, December 22; New-York private club, December 23, Metropolitan Opera House, December 29,

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REPORT OF THE SPECIAL MASTER-MANY LARGE OBLIGATIONS UNPAID.

Charles Steele, special master appointed to take proofs in the causes of creditors concerning the indebtedness of the Jarvis-Conklin Mortgage Trust Company, of Kansas City, filed his preliminary re-port in the United States Circuit Court yesterday. The report shows that on September 28, 1893, when the receivers were appointed, the indebtedness of the company amounted to \$8,383,449 64, and on the same date there existed a contingent liability upon mortgages and corporation bonds of \$10,506,805, of which it had guaranteed the payment of principal and interest. Up to May 31, 1896, the indebtedness, actual and contingent, had been paid or adjusted by the receivers, so that the actual indebtedness on that date amounted to \$7,751,636 88, in addition

which there was a contingent liability of \$3,746,-

Many of the obligations of the company are held given Great Britain and the rest of them throughout the United States.

Interest upon \$2,423,450 of debentures is payable at the rate of 6 per cent, which has not been paid since March 1, 1896, 5½ per cent interest payable on August, 1893, and 5 per cent interest on \$2,555,757 22 upons to been paid since August, 1893, and 5 per cent interest on \$2,555,757 22 upons to been paid since April, 1893. The greater part of the obligations sold in Great Britain are theid and represented by the North American Trust Company.

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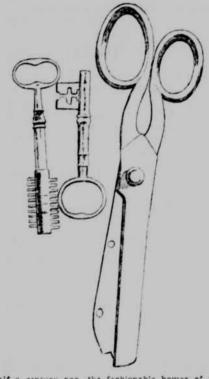


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LOUIS VUITTON

FOUND AT THE PULLING DOWN OF THE OLD RHINELANDER HOMESTEAD.

The pulling down of old colonial houses always one to retrospection. It is hard to imagine that the few hip-roofed houses that still are to be found among the towering downtown ones were hardly



Harlem. It is proposed to give the standard ora- half a century ago the fashionable homes of the torios and other large choral works in as worthy a best families of New-York. That this was so, however, is undoubted, and the man who lolters around any of these houses when they are being pulled down to make way for the modern skyscraper In 1763 the then head of the Rhinelander family ing, used as a sugar refinery. That is now the

a few of its secreis. August Ehrharu, who keeps the Monkey Hill and that they have to move on; generally they have to move on; generally they strike root like the old trees and become part of

lived across the street, is interested in relics, and as the old house gradually disappeared he kept an



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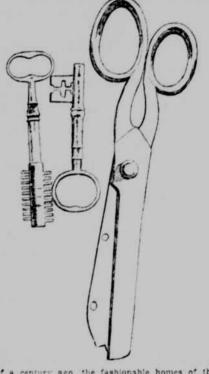
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A SHORT HISTORY OF THE WAR. This book of accounts is really a short history of the war, each advance or retreat cost money and this came mostly out of the General's private purse, though the account shows that he did get to time. At the end of the war this account was handed in to the Government by the General, and the balance due him was paid, the book being considered sufficient voices in the account. The original was lithographed in 1841. Numbers of old-time keys were found; those with long shanks having oval rings at the ends, and ending in square flanges with their different notches. A peculiar key, however, was the one shown in the illustration. This is made up of twenty separate circular pieces of metal, from each of which projects a tooth and looks as if it might have been the forefather of the Yale key. The twenty pieces are tightly screwed together, and this key was probably the eafe key, the lock of which must have had twenty tumblers and was no doubt thought burglar proof in the days of its invention. A half-penny of 1718 was found under one of the window silis, having on one side the hewigged head of George I, and on the reverse Britannia holding an olive branch in the right hand and a flambeau in the left. The shield, trident and ship as seen on the present coins, were not on the die in those days.

The cellar of the dwelling house gave up an old sahol, or wooden shoe, broken down on one side but otherwise in excellent condition. It was cut out of some remarkably light wood. Nalis ranging from ten inches down to one-half inch were plentiful, and they were, of course, all hand-made, hammered out, probably, by some neighboring black. the account. The original was lithographed in 1841.

ful, and they were, of course, all hand-made, hammered out, probably, by some neighboring blacksmith. A pair of handcuffs used on many a
refractory American prisoner were unearthed, but
the only munitions of war were one cannister ball
and an ugly-looking dagger. All of these relies,
together with some of the prison bars, Ehrhardt
has on exhibit in his saloon at No. 233 William-st.
One question that presents itself forcibly is, how
did our forefathers carry about their bunches of
keys! Three or four of the old-time keys would
handicap a man sadly.

IN A PARISIAN STUDIO.

in rear of the homestead was another large building, used as a sugar refinery. That is now the corner of Rose and Puane sis, and is a building given up almost entirely to printing purposes. It is a new building, of course, but there is one most lateresting historical relic left in the walls. During the War of the Revolution the British used this refinery as a prison, and in one side of the new building is one of the old prison windows, set in the original bricks. They are black, heavy and hard as iron, the mortar is as hard as rock and the bars alone are the worse for wear after at exposure of over a century. The intense rocky nature of the mortar is said to be due to the fact that our forefathers used a certain amount of sugar in mixing their mortar.

Around the fortifications of Port Royal, Jamaica, W. I., sugar was certainty used, and so hard was the cement between the stones that in getting rid of the old fortifications a few years ago dynamite had to be used always.

But to return to the old colonial buildings. In the War of the Revolution the British seized the refinery and turned it into a prison, and when this was pulled down to make room for a printing house many reflex were found.

This part of the town was then known as Monkey Hill, for here in the wooden shantles and cellars the itherant pedier found a home and the animal dealer found a temporary refuge for the monkeys, etc., that he bought from the sailors of incoming shaps.

AN INTERESTING RELIC. in large colonies or little clusters. Sometimes it is chance that first decided the abiding place, some Gradually the old houses disappeared, and R was only five months ago that the old Rhinelander homestead began to vanish. It had stood there since 1763, and as it was swept away it gave up a few of its secrets.

It is only rarely that the first choice is mistaken. the life around them and loudly proclaim their quarter the only one for an artist.

as the old house gradually disappeared he kept an eye on all that came out of it. The first thing discovered on a beam in the attic under inches of dust was a lithographed copy of "G. Washington's account for expenses against the United States, from June, 1775, and ending June, 1784," giving in great detail every expenditure he made for the eight years of the war.

The first entry is June, 1775.

"To the purchase of live Horses (two of which were held on credit from Mr. James Mease) to equip me for my Journey to the Army at Cambridge and for the service I was then going upon—having sent my Charlot and Horses back to Virginia. 1229."

The last entry is on July 1:

"To Mrs. Washington's travelg exps in coming to and return's from my Winter Quarters principles." not formally introduce him. But I may remind the reader in passing of his picture, a portrait of his wife, at the Luxembourg. It is a three-quarter length, the figure is seated, and in profile; she is dressed in soft dark red, soft bands of dusky hair shade a delicate, sensitive face.

In the studio there is nothing new, but the artist was found at work in M. Besnard's studio on a portrait of his friend, M. Besnard, who is to paint his in return, I believe. Some of the most interest ing of modern portraits are due to this pretty little interchange of artistic courtesies. Many readers will doubtless remember M. Aman-Jean's own bust by his friend, M. Jean Dampt, one of this artist's very best randerings. There was much pleasant and congental talk in

the big room with the tall, old-fashloned windows looking out on the quay. The painter was full of his decorative work for Mr. Bing, who proposes to give the artists an opportunity for showing the public what they can do in decorative work. M. Aman-Jean is to have a small room to himself. Those who know his subdued, refined renderings of poetic subjects, his love of the sea, of flowers, of beautiful stuffs, of ladies in gardens, will understand how much the project interests him, and will be interested to hear his ideas. He talks of a panel of mermaids seen in the green water let nto the wall and with a carved and gile frame, which he considers necessary for decoration. While he was talking I spied a small canvas, a mist of tender, pale blue-green and white, which might be a vague first sketch of the color scheme. Anyhow, it was pretty; but it proved to be only a scraped down canvas. This led to a discussion of the artist's mode of painting. He told me that

the artist's mode of painting. He told me that he always paints in clean colors and strong tints, which he afterwards combines with a "very delicate" overpainting of silver gray.

He has been commissioned to make some curtains for the Gobelins. That is pleasant news, for it is a sad fact, which must be openly admitted, that the modern French tapestry is very seldom successful. For all its costliness and the boast that the makers have returned to the good old methods of weaving—i. e., with coulcurs franches, not broken tints—it is not satisfactory. I saw some pictures on the loom at the Gobelins that were perfect instances of what ought to be avoided and at the same time the most perplexing puzzle of another kind. Of what use are all the art museums of which we hear so much if these atrocities

Henry did not even get a scoiding. The shook hands formally with his young American admiter.

Meanwhile the boy's family was in a state of excitement. His mother was intensely worried upon learning from a neighbor that Henry had been seen trudging toward the ferry, clinging stoutly to his little sister's hand. The crowds were immense. There was great danger that the children would be run over or crushed to death. Messengers were dispatched to hunt for the missing twain. The neighbors joined in the search. All in vain. When the excitement was at its height and Mrs. Harteau was quite beside herself. Henry, still proudly escorting his sister, came trudging up the steps of the house with the air of a conqueror. "Why, thenry, where have you been?" exclaimed to fall over backward, and replied with pride and triumph: "Mamma, I have been to see Den'gal Henry did not even get a scoiding."

Henry did not even get a scoiding. Hearty did not even get a scoiding.

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can be perpetrated in the same building. in the same file of rooms, that contain the valuable collection of priceless models? How can the artists pass through these rooms and not see how bad their curtains are? Perhaps it will be objected that the beauty of the old ones is due to age and toning down. The refutation of this is to look at the modern ones when they have been in use a few years. These modern ones are mostly of two kinds, either brilliant, harsh, discordant and two kinds, either brilliant, harsh, discordant and vulgar in color, scattery and incomprehensible in composition, or weak in color, aiming at decorative prettiness. After a few years the vulgar ones are all out of tone; the weak ones are mostly insipid and worthless. The fact is that the Gobelins is a State institution, and State institutions were all very well in their way in a monarchy when an autocratic Louis XIV put men with decided ideas and a determined will like Charles Lebrun at the head of them. The result was at least unity, a stamp, a certain style. In democracies the result is different. In France, at least, the State institution are (so far as art is concerend) not bound up with the best living traditions of the race, but with bureaucracy, with conservatism, with official art and official art does not, of course, condescend to be steeped in the tradition of weaving tapestry, so as to know how curtains for tapestry should be designed but better times are coming; bureaucracy is strong, but it cannot resist the joint efforts of all the new impuises of the revival, allied to the best traditions. It has already in many directions been forced to make concessions.

As a step in the right direction we must consider this commissioning M. Aman-Jean to make designs for tapestry. His bent of mind, the quality, both of his line and composition, and of his coorling, seem to point to special fitness for it. What he said about his movie of painting makes one feet especially hopeful. It will not do to try to limitate the soft tone of the old tapestries; it has been tried and proved unsuccessful, Within a few years the tapestries seem mere shadows. Nor will it do to make the tints ruthlessly bright and trust to time to harmonize them. Time only accentuates the vulgarity and makes the whole doubly out of tume. But if M. Aman-Jean would give up his full harmonious, soft tints, and trust the silvering to time, a very good result might be expected. vulgar in color, scattery and incomprehensible in

LITTLE HENRY GREETED LAFAYETTE

MR. HARTEAU'S ADMIRATION OF THE FRENCH WARRIOR BEGAN WHEN HE WAS

Henry Harteau, by whose will \$35,000 has just been left for the erection of a monument to the Marquis de Lafayette in Prospect Park, Brooklyn, was only five years and seven months old when his boyisis nature was fired with an intense admiration of the great Frenchman who had placed his private for-



HENRY HARTEAU. Washington and in the cause of the American

When Lafayette revisited this country in the fall of 1824, the boy Harteau, who was born on January 8, 1819, was filled with enthusiasm for and admiration of Lafayette, and, young as he was, he made up his mind that he would see and pay his personal respects to the great man on the day of the special

nonors accorded him in Brooklyn.

The boy kept his own counsel. He was then living in Prospect-st., not a great distance from the Fulton Ferry, where Lafayette was to be met by the Brooklyn delegation. The boy took his young sister, who was only four years old, with him, slipped out of the house, and made his way to the ferry and through the crowds.

When Lafayette was received, he noticed a toddling child pushing through the crowd, clinging tightly to a still younger girl child. The boy pushed along to Lafayette, and as he got directly under him cried out in lisping voice, "I want to shake hands with Den'ral Lafette." The "Den'ral" lifted the boy in his arms, kissed his cheek, and then, depositing him "right side up with care," shook hands formally with his young American ad-